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A Madame Laure CLAES

Chantée par CAPOUL



# SON JOUR, SUZON!



Paroles & Musique

# Armand GOUZIER

Prix: 5 f

N°1. Pour Ténor ou Soprano  
N°2. Pour Baryton ou Mezzo Soprano  
La même sans accomp.<sup>t</sup>

Du même Auteur: Zoïo, Chanson Créole.

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à Madame LAURE CLAES.

**BONJOUR, SUZON!**

Chantée par CAPOUL.

N<sup>o</sup>. 1.  
pour TENOR.Paroles et Musique de  
**ARMAND GOUZIEN.**

**Allegro.**

PIANO.

**All<sup>to</sup>**

1<sup>er</sup> COUPLET. Enfin, ma Su-zon, me voi-ci De re-tour

**All<sup>to</sup>**

Ped. ⊕

de ce grand vo-ya-ge. Assez cou-rir, je reste i-ci; As-tu tou-jours é-té bien

Ped. ⊕

sa-ge Et gardé ton cœur a-vec soin? A beau souf-frir qui vient de

*un poco rall.*

loin... Mais, que t'im - por - te! Je passe devant ta mai - son, Ouvre ta

*suivez.*

**Grazioso.**

por - te, bonjour Su - zon. Je pas - se devant ta mai - son, Ouvre ta porte, bonjour, Su -

*pp*

*pp*

- zon; Je pas - se de - vant ta mai - son, Ouvre ta porte, bonjour, Su - zon!

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2<sup>e</sup> COUPLET. (1) J'ai parcou - ru le La - bra - dor, La Chi - ne et les monts de l'U -

Ped.  
(1) Ce Couplet peut se supprimer.

\_krai-ne, J'ai vu des mers roulant de l'or, J'ai vu des tours de por-ce-lai - -

-ne Enfin des pa-ys sans pa-reils: d'autres lu-nes d'autres so-leils. Mais que t'im-

*un poco rall.*

-por-te! Je passe devant ta mai-son, Ouvre ta porte, bonjour; Su-

*suivez.*

-zon. Je pas - - se devant ta mai-son, Ouvre ta porte, bonjour; Su-zon, Je pas - -

**Grazioso.**

*pp*

- se devant ta mai-son, Ouvre ta porte, bonjour; Su-zon!

3. COUPLET. De ce voy-

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with some chords. The vocal line is mostly rests, with a few notes at the end of the system.

Ped.

- a - ge si char - mant J'appor - te pour toi, ma Su - zet - te (Les cadeaux viennent en dor -

The second system continues the vocal line and piano accompaniment. The piano part maintains the rhythmic pattern from the first system. The vocal line has several notes, including a melodic phrase.

*un poco rall.*

- mants) Des bijoux, plein cette cas - set - te, Joyaux de rei - nes et de rois Indiens, per -

The third system continues the vocal line and piano accompaniment. The piano part has some changes in the right hand, including chords. The vocal line has several notes, including a melodic phrase.

Ped.

Ped.

- sans, turcs ou chi - nois. Mais que t'im - por - te! Je passe devant ta mai -

The fourth system continues the vocal line and piano accompaniment. The piano part has some changes in the right hand, including chords. The vocal line has several notes, including a melodic phrase.

*suivez.*

Ped.

**Grazioso.**

- son; Ouvre ta porte, bonjour, Su - zon, Je pas - se devant ta mai - son, Ouvre ta porte, bonjour, Su -

The fifth system continues the vocal line and piano accompaniment. The piano part has some changes in the right hand, including chords. The vocal line has several notes, including a melodic phrase.

*pp*

- zon; Je pas - se devant ta mai - son, Ouvre ta porte, bonjour, Su - zon!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'zon', followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

The piano accompaniment for the first system continues with a rhythmic pattern of eighth notes and chords, providing a harmonic foundation for the vocal melody.

4<sup>e</sup> COUPLET. Mais parmi ces trésors charmants venus de Perse ou du Ben - ga - le, Rubis, to -

The second system of music begins with the vocal line and piano accompaniment. The vocal line starts with a rest, then enters with the lyrics 'Mais parmi ces trésors charmants'. The piano accompaniment continues with a similar rhythmic pattern.

- paze ou di - a - mants Il en est un que rien né - ga - le, Plus rare

The piano accompaniment for the second system includes a 'Ped.' (pedal) marking at the beginning, indicating a sustained bass line. The right hand continues with eighth-note chords and melodic fragments.

*un poco rall.*  
que la perle et l'or, C'est mon a - mour fidèle en - cor; Je - le rap - por -

The third system of music features a vocal line and piano accompaniment. The tempo marking '*un poco rall.*' is placed above the vocal line. The vocal line concludes with the lyrics 'Je - le rap - por -'. The piano accompaniment ends with a final chord.

**Grazioso.**  
*pp*

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

\_te! Je veux le remettre en pri - son... Ouvre ta por-te, bonjour, Su - zon. Je veux

*suivez.*

*pp*

Ped.

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment.

le remettre en pri - son, Ouvre ta porte, bonjour, Su - zon, Je veux le remettre en pri -

*ad lib.*

**Più mosso.**

Musical notation for the third system, including vocal line and piano accompaniment. The tempo changes to 'Più mosso'. The piano part features a more active eighth-note accompaniment.

\_son, Ouvre ta porte, bonjour, Su - zon!

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part continues with the eighth-note accompaniment.

Ped.

